VOLUME 17

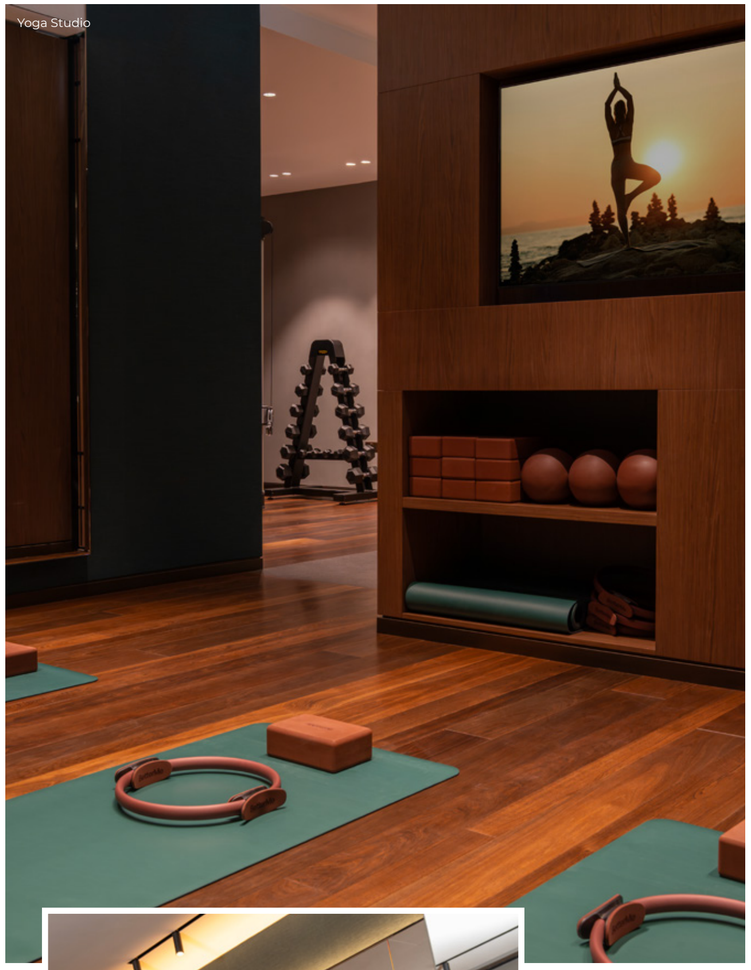
LODHA TIMES

THE *Connoisseurship Issue*

The New Art OF LIVING WELL

Holland Park Gate

VOLUME 17 LODHA



Yoga Studio

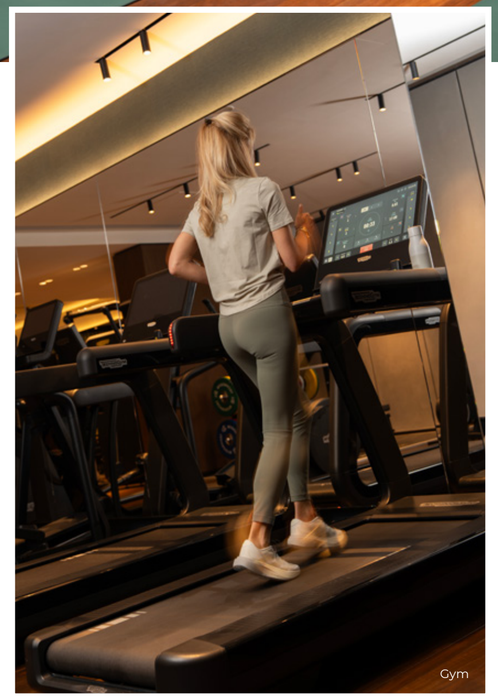
The doors are open to Holland Park Gate's new Health Club & Spa, bringing together considered design, expert-led wellness and spaces for the whole family.

There was a time when a gym and swimming pool were enough to qualify as a luxury residential wellness offering. Today, expectations are rather different. We want to train smarter, recover properly and understand our health better, ideally without crossing London to do so.

Enter the newly completed Health Club & Spa at Holland Park Gate. Created exclusively for residents, it brings together a 25-metre swimming pool, vitality pool, sauna and steam rooms, an extensive fitness suite and dedicated training spaces.

The interiors avoid the bright whites and clinical minimalism often associated with wellness spaces. Deep teal, dark stone and warm timber are offset by marble, mirrors and layered lighting, giving the club a richer, more residential character. In the gym, Technogym equipment sits across dedicated cardio, strength and functional training zones. Timber floors and blue-green finishes soften the space, while a separate studio provides a quieter setting for personal training, Pilates, stretching and movement.

At the pool, the mood shifts. Charcoal stone and warm timber frame the water, with sculptural wall panels and slatted detailing adding texture. Overhead, a luminous ceiling reflects the movement of the water below, while loungers around the pool offer space to stop and unwind.



Gym

"Specialist practitioners can also be brought in, alongside visiting residencies from healthcare, wellness and skincare brands"

“A swim before breakfast, Pilates between meetings or time in the sauna at the end of the day”



Treatment Room

Beyond the facilities themselves, Holland Park Gate is taking a more personalised approach to wellbeing. Lodha’s in-house hospitality team can coordinate personal training and fitness coaching, nutrition and lifestyle guidance, wellness consultations and tailored recovery and performance programmes. Specialist practitioners can also be brought in, alongside visiting residencies from healthcare, wellness and skincare brands.

The idea is to make specialist expertise easier to access. Residents might work with a trainer on strength and mobility, seek guidance on nutrition and lifestyle, or draw on more specialist support for recovery and long-term health. Fitness and preventative wellbeing become part of the same conversation. That thinking also extends to family life. The Kids Club gives younger residents a dedicated place to play and spend time together, with a music room alongside it. Families can also call on support with children’s activities and tutoring, while the House Car is available for school runs and local journeys.

What makes the new Health Club & Spa compelling is ultimately its ease. A swim before breakfast, Pilates between meetings or time in the sauna at the end of the day can simply become part of the rhythm of living here. And when more tailored support is wanted, the expertise is close at hand.

At Holland Park Gate, living well is less about adding another appointment to the diary. It is about making the things that support it part of everyday life.



Health Club Lobby

VOLUME 17

LODHA



Kids Club

WELL ADVISED;
in Conversation with Dr. Julian Werth

Connoisseurship is as much about how we live as what we collect, and increasingly that extends to how we approach our health. In this issue of The Lodha Times, we speak to Dr Julian Werth, Head of Fitness and Wellness at Lanserhof at The Arts Club, about bringing Lanserhof's highly personalised approach to fitness and wellbeing to residents of Holland Park Gate.


Holland Park Gate

Dr. Julian Werth

For Julian, the distinction lies not simply in personal training, but in the breadth of expertise surrounding it. "What makes this quite unique is that we're not simply bringing personal training into the building, we're bringing a multidisciplinary team into your home."

That team spans trainers, movement and MSK specialists, sports scientists, physiotherapists, massage therapists, nurses, acupuncturists and healers, with different specialists able to contribute as a resident's needs evolve. "For us, that is a modern definition of luxury: not just having exceptional facilities, but having exceptional people around you, who know you and can give you the right expertise when you need it."

PERSONAL BY DEFINITION

The starting point is the individual. Rather than prescribing a fixed number of sessions, Julian's team begins by understanding how someone moves, their history, lifestyle and what they want to achieve.

"The real personalisation comes from the team," he explains. "Your trainer might recognise that you would benefit from seeing our physio, doing mobility work in the studio, or adding massage and recovery."

It is an approach informed by Lanserhof at The Arts Club's wider philosophy, which brings medical expertise, diagnostics, fitness and restorative therapies together. "We never really work in silos," says Julian. "There is always another level of knowledge we can draw upon." At Holland Park Gate, having that expertise close at hand allows training and recovery to become part of everyday life. "We don't start by deciding you need two PT sessions a week. We start by asking, what does your body need and how can we support it?"

TRAINING FOR THE LONG TERM

That question becomes increasingly important as the conversation around fitness shifts from individual workouts towards longevity. Strength remains fundamental, Julian says, but so too do mobility and recovery.

"The interesting part is finding the right balance for each person. We can look at the same person through different lenses and create something much more complete."

The objective is not simply performance in the present. "Ultimately, we're not just training for today's session. We're helping someone remain strong, capable and resilient for the long term."

It is here that fitness and connoisseurship find common ground. Both, Julian suggests, depend less on having more and more on knowing what is right.

"A connoisseur understands that luxury isn't about having more, it's about knowing what is good and having access to the best of it. I think health is very similar. You don't necessarily need more training, more treatments or more data. You need the right expertise, at the right moment, for you."

Ultimately, that is what he hopes residents will feel at Holland Park Gate: that expertise is there when it is needed, without becoming an imposition on daily life.

"Luxury is having world-class expertise come to you, understand you and work together around you," he says. "That's ultimately what we want to create at Holland Park Gate: making exceptional care for your body feel like a natural part of where and how you live."

"Ultimately, that is what he hopes residents will feel at Holland Park Gate: that expertise is there when it is needed, without becoming an imposition on daily life"

THE CURIOUS *Connoisseur*

A discerning eye, ear or palate starts with curiosity. For families spending October half-term in London, or travelling to Paris around Art Basel, there are plenty of ways for younger culture-seekers to look more closely, get their hands dirty and, most importantly, discover what they like.


Kids Club

LONDON

LOOK
THE NATIONAL GALLERY

Learn to look beyond the frame with Decoding Pictures family tours, before experimenting with watercolour, light and Impressionist colour in Playing with Colour, inspired by Renoir. Both run at the Roden Centre from 27–29 October and are free.

MAKE
V&A SOUTH KENSINGTON

Future designers can reimagine the city through hands-on architecture and design workshops, creating their own buildings and landmarks inspired by the V&A collection. Your Future City runs throughout half-term, from 26–30 October.

TASTE
DAYLESFORD COOKERY SCHOOL

On 28 October, Budding Chefs for ages 5–8 and Junior Chefs for ages 9–13 introduce children to seasonal cooking, beginning with the organic Market Garden before heading into the kitchen. A lesson in good taste, quite literally.

PARIS

LOOK
FONDATION LOUIS VUITTON

Frank Gehry's extraordinary building is an education in itself. The Fondation's family programme combines art and architecture through storytelling, workshops and playful activities designed to encourage younger visitors to engage with both the building and its exhibitions.

DISCOVER
MUSÉE EN HERBE

Created specifically to introduce children to art, this small Paris museum offers a refreshingly accessible alternative to the city's grand institutions, with exhibitions and workshops designed to make looking at art feel like an adventure.

TASTE
ÉCOLE DUCASSE PARIS STUDIO

A suitably French introduction to culinary savoir-faire. École Ducasse's October programme includes dedicated cooking and pâtisserie experiences for teenagers, teaching technique while encouraging a deeper appreciation of ingredients and craft.



Helene Darroze - Jérôme Galland

Helene Darroze - Jérôme Galland

The Taste of Things

HÉLÈNE DARROZE

VOLUME 17 LODHA

For Hélène Darroze, connoisseurship begins not with rarity or expense, but with understanding. The French chef has built her cooking around an instinct for exceptional produce, the people who grow it and the particular moment when an ingredient is at its best.

"For me, connoisseurship is first about understanding and respecting the product," she says. "It is about having the sensitivity to recognise when something has been grown, produced or prepared with real care."

That philosophy has shaped a career spanning London, Paris and Marrakech. At Hélène Darroze at The Connaught in Mayfair, where she has cooked for many years, as at Marsan in Paris, the ingredient remains the starting point.

"For me, the ingredient must always be the star. My role as a chef is not to hide it, but to reveal its personality and make it even more expressive. A truly exceptional dish is one that gives you emotion and makes you remember the flavour afterwards. It should make you happy."

AN EYE FOR PROVENANCE

Darroze's relationship with her producers is central to this approach. One is Hubert Lacoste in the Gers, south-west France, whose heritage tomatoes she has used for many years. Grown sustainably and selected for their intensity, sweetness and character, they are, she says simply, "the best tomatoes ever".

On her summer menu, the tomatoes are served with Pantelleria capers, lemon verbena and pimiento del piquillo, alongside tomato focaccia and consommé. Despite the different preparations, the intention is not to embellish the ingredient, but to bring it into sharper focus.

"When you have an exceptional ingredient, you don't need to do too much. You need to respect it."

Seasonality follows naturally. Autumn brings oysters, crab and figs, followed by mushrooms and root vegetables as flavours become deeper and more generous. Darroze has little interest in forcing an ingredient beyond its moment: "The menu should follow nature rather than the other way around."



Helene Darroze - Justin De Souza

A SENSE OF PLACE

Place matters too. Darroze does not replicate the same restaurant from one city to another. Paris draws on her family and south-western French roots; Marrakech on its spices, herbs, markets and generosity; and London on the quality of British produce and relationships she has developed with producers here.

Mayfair, meanwhile, has become an important part of her life. She describes its particular appeal as a combination of "history, elegance and international influence", with chefs, cuisines and generations existing alongside one another. The Connaught has its own place within that world, balancing tradition with modernity.

For those hoping to develop a more discerning eye in their own kitchens, Darroze's advice is refreshingly straightforward: "Taste, provenance and seasonality."

Ask questions at the market. Find out where the fish was caught or who produced the meat. Wait for ingredients to come into season rather than expecting them throughout the year. Above all, resist the temptation to equate complexity with quality.

"If you have a beautiful tomato, some very good olive oil and a little salt, perhaps that is all you need."

Good cooking, like connoisseurship itself, can ultimately be an exercise in confidence and restraint. Or, as Darroze puts it: "Sometimes it means knowing when to stop."

"Good cooking, like connoisseurship itself, can ultimately be an exercise in confidence and restraint"

A CLASSICAL FOUNDATION
Florian Tomballe
AT HOLLAND PARK GATE


Florian Tomballe

“Tomballe looks to the Kouros and Kore of ancient Greece, alongside modernists including Picasso and Constant Permeke”

At Holland Park Gate, Florian Tomballe’s sculptures appear in very different settings. A monumental diver seems poised to plunge into the swimming pool; a vessel-like figure holds its own among the art and furniture of Residence 64; and in Residence 85, a larger-than-life figure raises a hand, part classical sculpture, part contemporary character.

They are playful, imposing and surprisingly companionable. For Tomballe, that ability to command a space without overwhelming it is fundamental.

“Whether classical, deconstructed or abstract, for me a sculpture’s quality comes from its energy and form. If it holds magnetism, a silent power, an unintrusive presence. It’s something that requires no words to be felt.”

Born in Belgium in 1988, Tomballe trained as a sculptor at the Royal Academy of Fine Arts Antwerp. His early practice was rooted in classical sculpture and human anatomy, before evolving towards the abstract, exaggerated forms for which he is known today. The human body remains central, but proportion is something to be played with rather than obeyed.

KNOWING, THEN LETTING GO

That classical foundation is still visible in the works at Holland Park Gate. Bodies and gestures remain recognisable, but are enlarged, compressed and reassembled into something less expected.

Tomballe looks to the Kouros and Kore of ancient Greece, alongside modernists including Picasso and Constant Permeke. “It’s the freedom of playing with forms that I enjoy so much in the modernists, versus the endlessness of ancient art, a world that seems to last forever, never going in or out of fashion.”

His approach to connoisseurship follows a similar tension between knowledge and instinct.

“I often admire children’s artworks, and one could say they work without connoisseurship. For myself, the art lies in finding the balance between what you know and letting go of that. As Picasso said, it took him a lifetime to paint like a child.”

LISTENING TO THE WORK

Tomballe rarely begins with a fixed destination, preferring to respond intuitively as a sculpture develops. “Some works finish sooner than expected, others later. When you know, you know.”

Material is approached with the same freedom. “You can just as easily make a masterpiece out of cardboard as a bad piece out of marble. What matters is staying true to the nature of the material and not trying to disguise it.”

Drawing offers another route into his visual language. Tomballe calls drawing and sculpture “two different languages speaking the same words”. His drawings are rarely preparatory studies, but allow him to develop forms quickly that can, in turn, redirect his sculpture.

LIVING WITH SCULPTURE

At Holland Park Gate, the works have moved from studio and gallery into everyday life, each acquiring a different character from its surroundings.

In Residence 64, Tomballe’s vessel-like sculpture sits among furniture, textiles and collected pieces. In Residence 85, the raised hand of another figure gives it an almost human sociability, as though acknowledging whoever enters the room.

The diver in the Health Club & Spa is perhaps the most playful. Caught at the instant before a plunge, its enormous body folded forward above the pool, it brings humour and movement to the space and has become a much-enjoyed presence.

It is fitting that Tomballe’s sculptures should become familiar characters within Holland Park Gate. Asked what he hopes someone living with one of his works will continue to find in it over time, his answer is characteristically simple:

“I hope they continue to feel like it has always been there and always will be.”

THE *Frieze Table*

During Frieze, the art world may officially descend on Regent's Park, but much of the conversation continues around the tables of Mayfair. From an early breakfast before the fair to the inevitable late-night debrief, these are five addresses worth knowing.



Mount Street Restaurant

MORNING

MOUNT ST. RESTAURANT | 41–43 MOUNT STREET

There are few more fitting places to start Frieze day. Art is embedded quite literally into Mount St. Restaurant, where more than 200 works sit throughout the building and the dining room brings together food, design and site-specific commissions. Breakfast begins at 7.30am on weekdays, with suitably old-school choices including Stepney kippers, devilled kidneys on toast and an Oscietra caviar omelette. The room is polished but not hushed, making it a particularly good place to compare notes before the day begins.



Cork Street - Jordan Nassar, The Bursting of Shape

AFTERNOON

NO.9 CORK STREET | 9 CORK STREET

Not technically a table, but an essential interruption to one. Frieze's permanent Mayfair gallery space celebrates its fifth anniversary this October, with a particularly strong Frieze Week programme. P·P·O·W arrives from New York for its first international pop-up, including the UK solo debut of Robin F. Williams, while The Third Line presents new textile and mosaic works by Palestinian-American artist Jordan Nassar. A well-timed visit between lunch and drinks provides a useful reminder that some of the week's best discoveries happen away from the fair itself.



Bar Des Pres

AFTERNOON

BAR DES PRÉS | 41A SOUTH AUDLEY STREET

When there are galleries to see, lunch should not take up the afternoon. Take a seat at the counter at Cyril Lignac's Bar des Prés, which recently moved to a new home on South Audley Street. The menu combines French technique with Japanese influences, from sashimi and maki to the signature crunchy crab and avocado galette. Order a few plates, keep lunch short, and head back out. During Frieze week, an hour at the counter may be exactly the right amount of time.



Swarm

ON THE WAY

'SWARM' BY ALISON WILDING | NO.1 GROSVENOR SQUARE

Frieze need not be confined to galleries and fair tents. On the walk across Mayfair, stop at No.1 Grosvenor Square to see Swarm by Alison Wilding RA OBE, permanently integrated into the building's Grosvenor Street façade. The relief sculpture takes its cues from the neighbourhood itself. Its gilded steel screen is inspired by birds swarming in flight, while the curving forms behind reference the elliptical shape of Grosvenor Square. It is worth viewing from the street and from different angles. Wilding conceived 'Swarm' to reveal different readings over time, making it an apt Frieze-week pause and a reminder that in Mayfair, some of the best art can be encountered simply by walking between appointments.



Scotts Mayfair - JW Howard

EVENING

SCOTT'S | 20 MOUNT STREET

Some addresses endure because they know precisely what they are. Scott's has been serving seafood since 1851 and remains one of Mayfair's great people-watching dining rooms. During Frieze, that makes a table here particularly coveted. Order oysters, Dover sole or something from the crustacea counter and settle in. The art of the evening is as likely to be seated at the next table as hanging on a wall.



The Connaught Bar - Lateef Photography

EVENING

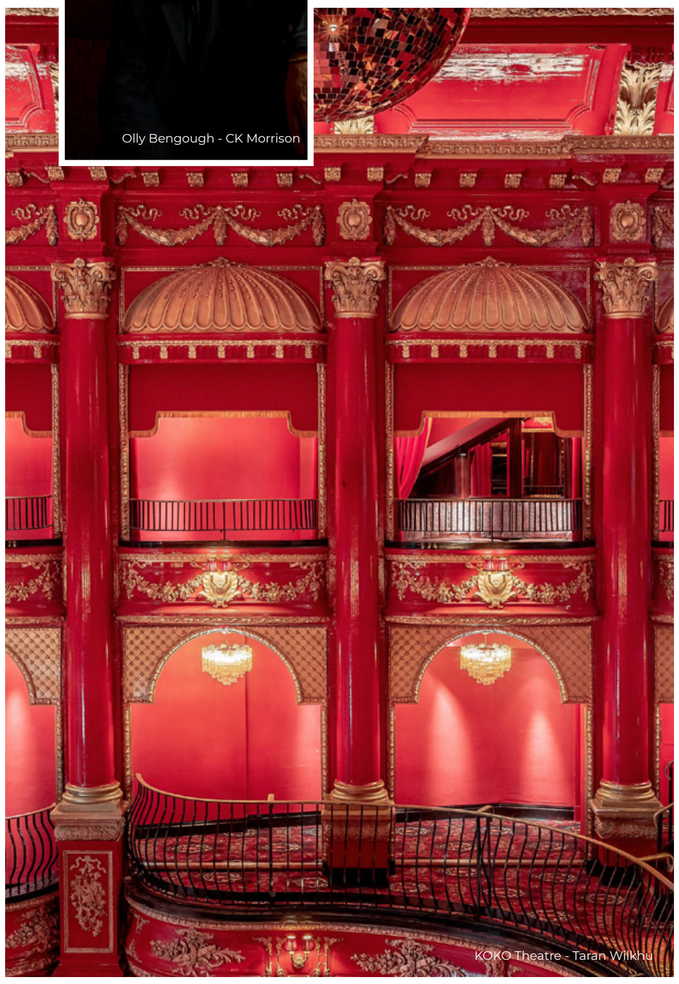
THE CONNAUGHT BAR | CARLOS PLACE

Finish with a martini. The Connaught Bar turns the ritual of making one into theatre, with its famous trolley brought tableside and each drink tailored to its recipient. It is precisely the sort of detail that feels appropriate during Frieze week: craftsmanship, knowledge and personal taste condensed into a glass. After a day spent deciding what deserves a closer look, there are worse places to compare favourites and, perhaps, acquisitions.

In the Mix HOUSE OF KOKO



Olly Bengough - CK Morrison



KOKO Theatre - Taran Wilkhu

For 125 years, KOKO has been a place where London culture happens. Prince, Amy Winehouse and Madonna have all performed beneath the dome of its Victorian theatre, while successive generations have known the Camden landmark in different guises.

Following a three-year restoration, KOKO reopened in 2022 as a 50,000-square-foot cultural destination, encompassing the restored theatre, Café KOKO and private members' club The House of KOKO. Music remains at its heart, but today art, design, food and performance are deliberately brought into the same conversation.

For founder Olly Bengough, the most compelling cultural experiences combine original ideas with beautifully crafted execution. "Those ingredients give people the confidence and excitement that they are witnessing something truly unique."

A DIALOGUE ACROSS GENERATIONS

The relationship between old and new is particularly evident at The House of KOKO, which unfolds backstage across four floors, from a recording studio and piano room to a library, roof terrace and hidden vinyl rooms.

Its contemporary art collection draws on the building's cultural history without being constrained by it. "We found ourselves drawn to contemporary artists whose work carries a timeless quality, feeling both rooted in the past and relevant to the present," says Katie Heller.

Music provides another thread. Keith Tyson's 32 Strokes, depicting a drum kit, is among works that make the connection explicit, while elsewhere the collection is deliberately eclectic. "Ultimately, we chose pieces based on what we loved and what resonated with us," Heller says.

Her confidence in that instinct has grown with experience. Artists she supported early in their careers have gone on to international recognition, although she is wary of treating discernment as something absolute. "Art is so subjective. Just because a work doesn't resonate with me doesn't mean it won't mean something to someone else."

VOLUME 17 LODHA

FINDING THE REAL THING

Bengough recognises a similar quality in music. After two decades of watching musicians pass through KOKO's doors, it is individuality rather than polish alone that catches his attention.

"What stands out is when an artist or musician is able to create music that is true to themselves," he says. "When an artist digs deep and you can feel it's deeply personal to them, what they create has a different resonance and magic to it."

Working across disciplines keeps that perspective evolving. "I love working and collaborating with creatives across all mediums and learning from their brilliance, and combining that all into one unique vision."

THE VALUE OF BEING THERE

In an era when much of our cultural discovery happens through a screen, KOKO remains built around something decidedly physical: gathering in a room to experience creativity with other people.

"We live in a time where we are overloaded with content and messaging which makes us feel disconnected to life," Bengough says. "The purpose of shared experiences and human creativity is an important way for us all to get together."

For Heller, London continues to provide plenty to discover. Recent degree shows have introduced her to a new generation of artists, while she sees artists responding to challenges in the traditional gallery model by working more independently.

"We're beginning to see a new model emerge, with artists working more independently and thinking outside the box," she says. "It's an exciting time of change, so let's watch this space."

www.thehouseofkoko.com

"Its contemporary art collection draws on the building's cultural history without being constrained by it"



The Penthouse at the House of KOKO - Lesley Lau

WWW.LODHAGROUP.CO.UK

LODHA_UK

